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MONDAY, MARCH 24, 1930

WHOLE No. 630

To be published in the spring THIRD LATIN BOOK

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HOMERIC LITOTES

(Concluded from page 140)

IV. HOMERIC USAGE OF LITOTES

So far the various expressions characteristic of Homeric litotes have been enumerated. Can it now be determined on what occasions Homer resorts to litotes? A passage of Eustathius, quoted by Lehnert (*De Scholiis ad Homerum Rhetoricis*, 47), cites the litotes in *Odyssey* 8.214 and in *Iliad* 1.28 as instances of restrained assertion (*ἐντελευκεία*), which belongs, in the classification of Hermogenes, to charm of style. Cicero and other speakers shrink from the categorical affirmative, especially in the beginning of paragraphs and in transitions, just as we often say, 'Nor is that all!', instead of saying, 'There is very much more'. Milton, in *Paradise Lost*, has many instances of this sort of litotes. In Homer several expressions so used have become formulas, 'Nor did he disobey', an expression which, it is said, occurs 34 times in Homer. Other expressions in Homer that have become formulas are *οὐκ ἀέκων*, 'nothing loth' (compare Milton, *Paradise Lost* 9.1039), *οὐδὲ . . . πείθει*, 'he persuades not', *οὐ λήθε*, 'he was clearly seen'.

This restrained assertion is made not from a desire to lessen the meaning, but rather to intensify it, as when, in the line cited by Eustathius (*Iliad* 1.28), Agamemnon says, 'lest the staff and fillet of the god avail thee naught', meaning, as Eustathius declares, that the priest will suffer injury or death if he returns. This use of litotes to suggest death or harm indirectly is very frequent in the *Iliad*, as might be expected in a story of war, where death must often be mentioned. I have noted about fifty examples of suggestive litotes in the *Iliad*. Gray's suggestive litotes in his *Elegy*,

For them no more the blazing hearth shall burn
Or busy housewife ply her evening care;
No children run to lisp their sire's return
Or climb his knee the envied kiss to share,

finds its first appearance in such lines as *Iliad* 5.407, 'He truly is not long-lived who fights with immortals, nor ever do his children prattle upon his knees at his return from the war', or *Iliad* 15.706, 'a ship that had borne Protesilaos to Troy but brought him not back again to his own country', or *Iliad* 17.27, 'Not on his own feet at least <γ> did he, going home, gladden his dear wife and good parents'. This speech of Menelaos, scornful throughout, contains four examples of litotes in fourteen lines.

Subsequent literature exemplifies Homer's art of suggestion through litotes. At a critical moment in the *Oedipus Rex* (1053), Sophocles says *οὐχ ἥκιστα*. So Tennyson, in his ballad *Lady Clare*, speaking of the lovers, says, "I trow, they did not part in scorn". So Dante, in the famous episode of Paolo and Francesca, in the *Inferno* (5.138), says, 'That day we read no farther'. So Milton, in *Paradise Lost* 4.312, 741, is

able tactfully to tell by means of litotes of the innocence and the nuptials of Eden.

Litotes belongs as a rule to passages of heightened emotion. It is found far more frequently in the speeches than in the narrative parts of Homer. Out of 574 occurrences in the *Iliad*, 154 are in narration, 420 in speeches. The total number in the *Odyssey* is smaller, because the *Odyssey* is shorter and there is more narrative in it than there is in the *Iliad*. In the *Odyssey*, out of 290 instances 51 occur in narration, 239 in speeches. Many of the instances of litotes listed for narrative consist of formulas, as has been said. If these formulas are deducted, the ratio between narrative and speech is about the same in the *Iliad* and in the *Odyssey*: 80 per cent in speech in the *Odyssey*, about 77 per cent in the *Iliad*. In Milton's *Paradise Lost* I have noted 48 instances in speech, 45 in narration, almost an equal division.

In the narrative there seems to be some tendency to use litotes at critical and significant points. Homer is fond of tracing the course of a weapon; in describing the moment at which it strikes he often employs litotes, or arsis and thesis. Take for instances *Iliad* 13.371, 397, 410. In the last passage is found the stereotyped expression *οὐχ ἄλιον*, a litotes of frequent occurrence. Lechner (*De Pleonasmis Homericis*, 3.8) finds many examples of obverse iteration where Homer depicts a "palpable hit". In narrative litotes we find also the first examples of what is current slang at this writing, 'It won't be long now'. Speaking of the wall built by the Greeks, Homer says (*Iliad* 12.9), 'Not at all for a long time was it steadfast'. In *Iliad* 6.139 we find 'And he was not for long <οὐδ' ἄρ' ἔτι δὴ>', because he was hateful to all the immortal gods'. In Homeric similes there may perhaps be detected a tendency to litotes at the culminating point of the developed comparison. An example is found in *Iliad* 12.45, 'Never is his <the lion's> stout heart confused or afraid'. The description of the wine in *Odyssey* 9.203 ends with a significant litotes: 'Whenever they drank the honey-sweet, ruddy wine, <Maron> filled one cup and poured it into twenty measures of water. The bouquet that spread from the mixing bowl was marvellous; then to be sure it was no delight to refrain'.

The tendency of litotes to come at the highest emotional points is exemplified better in speeches than in narrative. Of the 420 instances of litotes in speeches in the *Iliad*, 110 come at the end of the speech, very often in the last line; in the *Odyssey*, of 239 instances 59 come at the end. If to these should be added instances of litotes occurring at the end of a section of a speech, the number of final examples would be largely increased. The beginning of a speech is also a favorite place for litotes; this occurs 75 times in the *Iliad*, 67 times in the *Odyssey*. The reason for this is that in many cases the speech is a direct answer

to a preceding speech and starts at a high emotional pitch. Nearly half the examples of litotes in speeches occur at the beginning and at the end of a speech.

That litotes is found in places of high emotion is strikingly confirmed by an examination of Menrad's dissertation on the figure of sarcasm in Homer⁷. He discusses twenty passages in the Iliad and three in the Odyssey, where commentators and scholiasts note sarcasm. Only three of these passages are narrative passages and these three have no litotes near them; but of the passages in speeches only one has no litotes. The other thirteen sarcastic speeches contain twenty-five instances of litotes, and, if we count instances of arsis and thesis, thirty-one cases of litotes are connected with these twenty-three examples of sarcasm. Menrad is very exacting in his selection, and permits only the bitterest irony and invective to be classed as sarcasm. In some of the sarcastic speeches there are several examples (three, or even four) of litotes. One such passage is the speech which Odysseus makes in exultation after his success in shooting the arrow and just before he reveals his identity to the suitors (Odyssey 21.424-430). This was a dramatic point calling for the liveliness of litotes. Odysseus, in Odyssey 24.244-279, where he is purposely resorting to sharp or derisive words, but not with serious intent, just before his recognition by his father, makes use of six or possibly seven instances of litotes.

There is in Homer a form of litotes which has attained much significance in recent years because of Dörpfeld's theory concerning the identity of Homer's Ithaca⁸. This line occurs four times in the Odyssey (1.173, 14.190, 16.59, 224). Three times it is used by Telemachus, once by Eumaeus. It is the last line in three instances, and practically last in 1.173. 'On what ship did you come to Ithaca?', asked Telemachus then of Athene, who was posing as Mentes, 'for I am sure you did not come on foot'. This line has nearly always been considered an island witticism. Eustathius says the phrase is in the 'simple and witty' style; the scholiast compares Odyssey 19.163, where Penelope says, in the last line of her speech to the disguised Odysseus, 'Tell me the lineage of which you come. You are not born of immemorial oak or rock'. By the followers of Dörpfeld, however, it has been held that the question of Telemachus is not a witticism, but a real question or the survival of a real question pertinent at the time when Ithaca could be reached on foot. But Homeric usage seems clearly to establish this line as an example of litotes and as humorous. It has the emphatic particles and expressions peculiar to litotes (*μὲν, γὰρ, ὁμοίαι*). It is found in speeches and at the end of speeches. Besides the parallel just mentioned, which is also the last line of a speech, there are in the

Iliad parallels to the line. Apollo cries to the Trojans, Iliad 4.509, 'Yield not to the Argives in fight; not of stone nor of iron is their flesh'. Dione, speaking to Aphrodite, says of Diomedes, Iliad 5.405, 'Not long of life is he who fights with immortals, nor ever do his children prattle on his knee for him returning from the war'. Poulydamas boasted terribly over Prothoenor in Iliad 14.454⁹, 'Truly I fancy that once again no vain spear has sprung from the stout hand of the son of Panthoos, but someone of the Argives welcomes it in his flesh and leaning thereon as a staff I fancy that he will go down within the house of Hades'. 'Hear you not, Hector?', says Ajax in Iliad 15.508: 'Truly he bids not men to the dance'. At the critical moment in the Iliad, when Achilles approaches Hector, the latter says (22.124), 'No time is it now to dally with him from oak tree or from rock like youth with maiden, as youth and maiden hold dalliance one with another'. In Odyssey 18.350 Eurymachus, 'jeering raised a laugh among the suitors. . . "Not without guidance of the god this fellow comes to the household of Odysseus. At any rate a torchlight seems to rise from his very head; for hair upon it there is none, no, not the least"'. All these passages give examples of litotes; they range from light wit through derision to sarcasm. They all seem the coinage of the same mind. The famous line in the Odyssey (1.173, 14.190, 16.59, 224) cannot, therefore, be very well taken in a literal sense and does not give evidence that Ithaca of old was a peninsula. Telemachus's favorite line is an instance of humorous litotes.

I have noted in all 573 instances of litotes in the 15,693 lines of the Iliad, 36 per 1,000, and 290 instances in the 12,110 lines of the Odyssey, 24 per 1,000. The narrative and descriptive nature of the Odyssey sufficiently accounts for the difference. The ratio of occurrence in the Iliad is smallest in Book 16 (14 per 1,000), Book 3 (19 per 1,000), and Book 2, containing the Catalogue (20 per 1,000). The ratio is largest in Book 17 (59 per 1,000), Book 20 (57 per 1,000), Book 9, which describes the embassy (55 per 1,000). In the 10,561 lines of Paradise Lost I have noted 93 instances of litotes, not quite 9 per 1,000, a proof, if such proof is needed, of its serious style.

The study of Homeric litotes has shown me that in this trait of style Homer is *unius coloris*. I think it has given me a better notion of what some words meant, and I can apply the meaning to later Greek, which continued in many words the ironical use found in Homeric litotes. Litotes, too, is another indication of Homer's simplicity and naturalness arising from supreme art. The great master of the epic has used this essentially simple and conversational device with taste and with uniform distinction throughout his poems.

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⁷Joseph Menrad, *Die Figure Sarkasmus bei Homer* (Leipzig, Teubner, 1892).

⁸On this point see remarks by Professor J. W. Hewitt, *THE CLASSICAL WEEKLY* 22.180, column 1, in his paper on *Humor in Homer and in Vergil*, and the remarks of Professor Frazer in *THE CLASSICAL WEEKLY* 23.144. C. K. >.

⁹On this passage see Professor Hewitt's remarks in *THE CLASSICAL WEEKLY* 22.169. C. K. >.

OPEN WINDOWS IN CAESAR¹

It has been the fashion for several years to consider Caesar dry, and to regard the *De Bello Gallico* as reading matter better suited to the mature and seasoned intellects of military experts than to the eager imaginations of adolescent boys and girls.

The fault, I believe, lies not in Caesar, but in ourselves. He was a supreme literary artist, the greater because he was entirely free from "purple patches" and "fine writing". It is not my purpose to discuss Caesar's literary style. Its qualities are well known to all lovers of the Classics. One phase of it, however, has always appealed especially to me—his power of arousing the imagination. I believe that, if this phase of Caesar were to be emphasized more, our pupils would find his pages actually fascinating.

Caesar's style is marked by that impersonal clarity which is characteristic of the highest ideals of modern journalism. Just as a newspaper contains within its pages material for epics, dramas, and short stories, so Caesar's Commentaries open to our imaginations scenes of pathos and tragedy.

To illustrate my meaning, I have chosen several passages from the books of Caesar's *De Bello Gallico* that are usually read in the second year of a Senior High School course in Latin. Doubtless there are many other passages of the same quality which will occur to those interested.

Consider the conclusion of the conspiracy of Orgetorix, in Book 1.

'When the State, aroused because of this circumstance, attempted to enforce its right, and the officials assembled large numbers of men from the countryside, Orgetorix died; and the suspicion was not lacking, as the Helvetians believe, that he committed suicide'.

Here, surely, is the fifth act of a tragedy—the downfall of a scheming, ambitious character, the collapse of a great conspiracy—compressed into four lines of unadorned prose.

Next, Caesar sketches for us, in a few bold and vivid strokes, the crafty Dumnorix. What a character Caesar suggests in those scattered passages in Book 1 and Book 5 in which he refers to Dumnorix! Dumnorix's power, gained at the expense of his brother, his ambitions, his intrigues, his treachery, and, finally, his spectacular death furnish material for an absorbing story of adventure.

Who has not thrilled at the account of Caesar's interview with that fiery chieftain of the Helvetians, the aged Divico, and the amazing insolence of the latter as he terminates the interview?

'The Helvetians have been so trained by their ancestors that they are accustomed to receive hostages, not to give them; the Roman nation is witness of this fact'.

One of the most dramatic incidents in Book 1 is the error of Considius. Caesar relates this with his usual terseness, but omits the slightest hint of the fate of

Considius. This omission in itself raises tantalizing conjectures in the minds of Caesar's readers.

In the account of the campaign against Ariovistus, the second of the 'two very important wars which Caesar concluded in one summer', four scenes stand out vividly. First, of course, is the account of the panic among the Roman soldiers, at Vesontio, an unforgettable picture of an army in a complete 'funk'. While the army delayed near Vesontio during the assembling of supplies, terrifying stories of the prowess of the Germans and of their awe-inspiring appearance were spread among the legions by the Gauls. The *tribuni militum*, those swivel-chair heroes who had followed Caesar from Rome 'to prove their friendship', were first cowed by these tales, and from them the panic swept over the whole army, affecting even the seasoned centurions. With scornful amusement we read that many of the tribunes, alleging any plausible excuse that occurred to them, begged permission to return to Rome. Others, endeavoring to feign a virtue which was not theirs, remained with the army, but, frightened and weeping, secluded themselves in their tents and deplored their untimely fate. Throughout the camp wills were made.

The next scene is in sharp contrast. Caesar, in a speech which proves him to be master of words as well as of men, turns panic to enthusiasm, and, confident of victory, the Romans move toward the German invaders.

Then comes the superb interview with Ariovistus, the dramatic qualities of which would rejoice the heart of any moving-picture director. The great plain with the mound in the center, the two leaders facing each other defiantly on this mound, the opposing armies as an effective background, and, finally, the treacherous attack by the German cavalry on the Romans are all details so melodramatic as to make the scene seem almost artificial.

The fourth of these dramatic moments in the war with Ariovistus is the rescue of Valerius Proculus from his German captors in their desperate flight toward the Rhine. This young Gaul, a close personal friend of Caesar, was one of two envoys sent to the Germans and seized by them as spies. Three times in his presence the Germans had drawn lots to see if he should be burned to death at once, or reserved for the future, and each time he had been saved by the lots. Caesar, in telling us that the rescue of his friend gave him as much joy as the victory itself, gives us a rare and illuminating glimpse of his own character.

Book 2, although interesting as a whole, is far less rich in vivid pictures than the first. There are three pictures, however, which occur at once to our minds. The first is the crisis of the battle with the Nervii, when Caesar, in the midst of unimaginable confusion, seizes a shield from a soldier at the rear and dashes into the foremost fighting ranks, thus wresting victory from what had seemed an overwhelming defeat. Then comes the interview in which the remnant of the Nervii offer unconditional surrender to the Roman conqueror. This event is as full of pathos as the preceding was of dash and power.

¹This paper was read at the Twenty-third Annual Meeting of The Classical Association of the Atlantic States, held at the Baltimore City College, May 3-4, 1929. <Teachers who are conducting classes in Caesar, *De Bello Gallico*, will find it a useful and stimulating thing to read Caesar again, and, as they do this, to supply the references to the specific chapters that Mrs. Coe had in mind as she read her paper. C. K.>.

Concluding the account of the surrender of the Aduatuci are five words which, in poignant suggestiveness, are unsurpassed even by anything in Vergil: *eo die pace sunt usi*, 'on that day they enjoyed peace'. Somehow, we are reminded of that final day of Troy.

From Book 3 I would mention first the sea-battle with the Veneti. When we read that this was carried on in sight of Caesar and the Roman army, who viewed the spectacle from nearby hills, we have the same sensation of theatricality which we experienced in reading the account of the interview with Ariovistus. The fate of the Veneti is so overwhelming that our imaginations desert us. We prefer not to picture the slaughter of the Senate and the sale at auction of an entire people.

In Book 4 we read with interest of the naïve Gallic custom of stopping travelers and merchants, even against their will, and gleaning from them all sorts of information, accurate and otherwise. This book also gives us, in the account of the treacherous attack of the Germans on the Roman cavalry, the story of Piso Aquitanus and his brother. In a brief and intensely dramatic scene we read that Piso rescued his brother from the midst of the enemy, was himself surrounded and slain, and that the rescued brother, leaving his position of safety, spurred his horse back into the conflict and also fell.

The first invasion of Britain offers so much material that the enumeration of individual scenes would be tedious. The crossing of the Channel, the difficulties of landing, the various encounters with the natives, in which the Roman soldiers gain familiarity with war chariots, the wrecking of the transports by storm and tide flash on our minds with the vividness of a moving-picture.

Caesar's account of his heroic lost legion and its final struggle in the face of hopeless odds, given in Book 5, deserves to rank with the world's great stories of lost causes. It is a tale of black treachery and crass inefficiency, this disaster at the winter camp of Atuatuca. With powerful strokes Caesar draws his three leading characters; Ambiorix, King of the Eburones, crafty and without honor, Sabinus, whom surely the gods had made mad, and Cotta, splendidly upholding the ideal of Roman military tradition. Who has read, unmoved, of the nocturnal discussion, prolonged for hours, in which the folly of Sabinus finally beat down the sane counsel of Cotta, the hurried departure from camp, at dawn, of the doomed men, the futile struggle for life of six thousand Roman legionaries which left that wooded defile a shambles in the light of the setting sun?

Equally dramatic, but with far different conclusion, is the account of the siege of Cicero's camp by hordes of frenzied Gauls, the gallant resistance of the Romans, and the ultimate rescue by Caesar.

Through the stormy sixth book the story of the pursuit of Ambiorix runs like an ominous theme recurring in some tremendous symphony. Caesar, resolved on revenging the horror at Atuatuca, practically wiped out the guilty Eburones, but never succeeded in capturing their leader. The latter's innumerable hairbreadth escapes offer a rich mine of story material.

In this wild drama one incident stands out luridly. Caesar, in his march of vengeance, has come upon the ill-omened camp at Atuatuca. With what feelings must he have beheld this reminder of his recent crushing loss! Here he left his heavy baggage, guarded by a newly recruited legion in charge of Quintus Cicero. A week later, while half this legion was foraging, a force of German cavalry violently attacked the camp. Panic fell on the inexperienced men. They remembered Sabinus and Cotta, and the memory did not reassure them. Then a wounded centurion, Sextius Baculus, saved the day by a deed of unsurpassed heroism. Though scarcely able to stand, he rallied the centurions on guard nearby, by his example spurred on the recruits, and averted a second loss at Atuatuca.

Book 7 furnishes a stupendous climax to the narrative. The mere enumeration of towns involved in the death struggle of the Gauls for independence would be tiresome. Cenabum, Gergovia, Alesia, and many other names stir us deeply. We recall the bitter fate of the Mandubii, cast out from Alesia, their own town, throwing themselves on the mercy of Caesar's legions, and finding that there was no mercy for them. Finally, the gallant figure of Vercingetorix dominates these closing pages and suggests to our minds a personality of astonishing power—a personality which is worthy to be ranked with that of Caesar himself.

Thus do the pages of Caesar, in these and many other scenes, open to our minds infinite vistas of story and drama.

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REVIEW

The Subjunctive in Tacitus. By Sister Winifred Mary Carmody. Chicago: The University of Chicago Press (1926). Pp. x + 185.

It would have been well had Sister Winifred Mary Carmody indicated, more specifically, in her Introduction, the aim of her treatise, *The Subjunctive in Tacitus*. The general form and appearance of the book lead the reader to expect a piece of original work; it is rather disappointing to find that the treatise is nothing more than conventionally descriptive.

It is nowhere made clear whether the Latin materials used represent an independent collection, or are taken at second hand. The frequent references to Gerber and Greef, *Lexicon Taciteum*, for example, suggest the latter hypothesis.

The classification follows time-honored lines, and even School Latin Grammars figure extensively among the authorities. The reader is hardly prepared for statements like the following (22):

The use of the perfect subjunctive with *ne* is one of the ways in which classical Latin expresses a prohibition. *Noli (nolite)* with the infinitive is, however, more frequently used.

In the Introduction (1-12), there is a good deal of more or less irrelevant matter. Thus, about five pages (2-7) are devoted to a discussion of the structure and antecedent history of the Latin subjunctive, ending with the foregone conclusion that, whatever the truth

of various theories, the independent subjunctive of Tacitus can conveniently be treated under the three heads, volitive, optative, and potential.

Then follow a summary of opinion as to the authenticity of the *Dialogus* (7-9), a statement regarding the order in which Tacitus's works were published (9-10), and a glance at the manuscripts of his writings (10-12). Why these last two items were introduced is not clear.

As set forth on page 2, the purpose of the book is as follows:

It is therefore an interesting study to examine methodically when and for what reasons Tacitus uses the subjunctive, and to try to find out to what extent his syntax of the subjunctive is that of former and contemporary writers and to what extent it is his own.

This study will be directed towards two ends: first, in view of the fact that from Plautus to Tacitus there is a gradual intrusion of the subjunctive mood into the sphere of the indicative, a study of Tacitus' use of the subjunctive helps to show to what extent this intrusion had taken place by his time, and thus contributes to the history of modal syntax; second, since it is so often said that there is an evolution in the style of Tacitus from his earliest to his latest works, such a study shows whether there is also an evolution in his modal syntax.

The only part of this program that is carried out with any completeness or success is the description of the "intrusion of the subjunctive mood into the sphere of the indicative" in various subordinate constructions¹. Here the reader will find a large amount of illustrative material conveniently grouped and displayed.

The proposed historical treatment of subjunctive uses turns out to be nothing more than a collection of random citations designed to show that a given construction was in use at a certain period. Thus, the first category to be considered is the volitive subjunctive, first person, present tense, and the comparative survey is as follows (18): (1) Early Latin. A single case is cited (Plautus, *Persa* 269), of confessedly insecure text; (2) Classical Latin. Two examples from Livy are given; (3) Silver Latin. A single instance is given, from Seneca (*Controversiae* 9.3.8), which seems conditional rather than volitive (*velim nolim*).

It is more disappointing that no consistent effort is made to throw light upon the evolution in the modal syntax of Tacitus from his earliest to his latest works², and that, too, despite the very significant hint of Gudeman, which is quoted in the footnote on page 166.

Some twenty-five years ago C. Bretschneider advocated and strongly supported the view that a new fascicle of the *Annales* begins with Book 13³; he based his argument upon the author's treatment of the subject matter. His conclusion is strikingly corroborated by the results of later syntactical studies, which show that the style of Books 13-16 differs radically from that of previous books, e. g. in the return to *nisi* for *ni*,

¹The counter process, whereby the future indicative verges toward certain uses of the independent subjunctive, is not considered in this work.

²There are scattered remarks on this topic on pages 100, 121, 162, 163, 164.

³*Quo Ordine Ediderit Tacitus Singulas Annalium Partes* (Strassburg, 1905).

and to *essem* for *forem*⁴. It could have been wished that, in the study now under review, the abundant material had been marshalled for a further test of this interesting question.

The general organization of the book is very simple and easy to follow. The independent uses of the subjunctive are first taken up under the headings Volitive Uses (15-33), Optative Uses (34-36), and Potential Uses (37-55). Next appear, in their order, various dependent constructions: Indirect Questions (59-60), Questions in *Oratio Obliqua* (61-68), Relative Clauses (69-84), Temporal Clauses (85-111), Causal Clauses (112-117), Concessive Clauses (118-124), Conditional Clauses (125-153), Final and Consecutive Clauses (154-157). The book includes, finally, a section entitled Conclusion (161-166), and an Index (169-185).

In the discussion of particular examples all shades of opinion receive a hearing. Side by side are found generalizations from School Grammars, vagaries of Gaffiot⁵, and the solid sense of Blase. Decisions seem to be reached largely on a subjective basis, and in many instances questions are left open.

No two persons working on such a mass of material could hope to come to complete agreement on all points; it would be useless and tedious to attempt to consider in detail the numerous passages in regard to which I find myself differing from the author. A single case may suffice (*Annales* 14.44⁶):

Sed et si nunc primum statuendum haberemus, creditisne servum interficiendi domini animum sumpsisse ut non vox minax excideret, nihil per temeritatem proloqueretur? Sane consilium occultavit, telum inter ignaros paravit. Num excubias transire, cubiculi foris recludere, lumen inferre, caedem patrare poterat omnibus insciis?

This sentence is part of a debate on the question whether or not the old law shall be adhered to, whereby the murder of a master by one of his slaves involved in the penalty all the other slaves of the household. Against the more merciful view, the speaker attempts to show that all should share the punishment, on the ground that the murderer could not carry through his plans without betraying his secret to his fellow-slaves, thus involving them, at least to the extent of guilty silence.

The syntactical point at issue concerns the sentence beginning with *Sane consilium occultavit*. Apparently *sane* is here used about in the sense of *nempe*, to mark as ironical a statement in which the speaker anticipates the rejoinder of an opponent⁷: 'He kept his mouth shut, no doubt, and got ready his weapon without attracting anyone's attention'⁸. But, with some con-

⁴See *The Use of Forem in Tacitus*, University of California Publications in Classical Philology 7 (1923), 200-210.

⁵F. Gaffiot, *Le Subjonctif de Subordination en Latin: I, Propositions Relatives, II, Conjonction Cum* (Paris, 1906).

⁶The text of this passage is not altogether sure; but such uncertainty as there is does not affect the discussion here. I have used, with some differences of punctuation, the text in the Oxford Classical Text Series.

⁷For *sane* in ironical use compare Suetonius, *Nero* 33.2, where, when there is suggested the need of caution in his murderous plans, the Emperor replies, *Sane legem Iuliam timeo* ('Of course, I'm in awe of the Julian law').

⁸Farther along in the same chapter the speaker (without irony) anticipates another rejoinder with the words *At quidam insontes peribunt*, etc.

fusion perhaps as to the terms 'admission' and 'concession', the author gives this passage a place in the discussion of the volitive subjunctive, in the following manner (26-27):

The indicative *occultavit* is either one of the arbitrary and inexplicable variations in usage which are found in Tacitus, or it is intentional. Tacitus was a most eloquent orator, as we learn from his friend Pliny. It is therefore only reasonable to suppose that a speech such as this was carefully worked out and that the indicative is used because it conveys a shade of meaning which the subjunctive would not. Hale makes a distinction between a concession of indifference, that is, a concession that something may or may not be true, as, "Granted that he did, he may have or he may not have, it is indifferent whether he did or not," and a concession of fact: the former with the subjunctive, the latter with the indicative. It is this latter that would be more effective here. After a question implying the answer "No," "Can you suppose that he kept all knowledge of his design from his fellow slaves?" follows the concession, *sane occultavit*, in the indicative, in order to allow for the moment as a fact, and not as a matter of indifference, a concession seemingly outside the bounds of reasonable belief. He makes this admission, only to follow it up by another question much more difficult of response, thus leading his hearers to a denial of the whole. An additional reason for this interpretation is the absence of an adversative conjunction *at* or *sed*, which one would expect before *sane* if the concession were to be explained as Furneaux, for example, explains it, "even grant that he concealed his design." Such an interpretation implies an opposition which is lacking here.

Too often the author precludes any chance of originality of treatment by beginning a discussion with some conventional cut and dried statement that stands in dire need of critical examination and correction. Thus, it is said of the optative subjunctive and the *cum*-construction respectively (34, 85):

... The present and perfect tenses look forward to the future and express a wish that may be realized. The imperfect and pluperfect are used of a wish the realization of which is no longer possible⁹.

The conjunction *cum* is used by Tacitus with both the indicative and the subjunctive moods. He uses the indicative mood when he desires to express a purely temporal relation between the action of the main and of the subordinate clause, that is, when he wishes merely to state the time at which the main action takes place. The subjunctive mood he uses when he wishes to give the situation or the circumstances under which the main action takes place¹⁰.

In general, the book gives evidence of wide reading. But some chapters would have benefited through the examination of additional studies, e. g. on the conditional sentence¹¹ and the conditional clauses of comparison¹². On page 162 the author is clearly in error in denying the use of the present subjunctive in iterative clauses before the Augustan period¹³.

⁹One wonders what the framers of this statement would make of *Ultimam caelum ruat!* To save the rule (that must be protected at all costs!), we should probably be informed that 'a thing really impossible is for the moment regarded as possible'.

¹⁰It is interesting to measure this pronouncement against such a sentence as the following (Cicero, *Tusculane Disputationes* 2.34): *Spartae vero pueri ad aram sic verberibus accipiuntur, nonnumquam etiam, ut, cum ibi essent, audiebant, ad necem.*

¹¹Compare Subjunctive Conditions in Tacitus, University of California Publications in Classical Philology, 7 (1923), 143-195.

¹²Compare Cicero's Conditional Clauses of Comparison, *ibidem*, 5 (1922), 183-251.

¹³See The Latin Conditional Sentence, *ibidem*, 8 (1926), 1-185.

However, the study represents careful and conscientious effort, and the material, which is conveniently arranged, will be found useful for reference, especially as an index of generous proportions is added. The book is well printed and attractively bound.

UNIVERSITY OF CALIFORNIA

H. C. NUTTING

MISCELLANEOUS NOTES

I

"THE PEN OF A READY WRITER"

Catullus and Horace both show their contempt for the too-wordy and voluminous writer. In *Carmen* 95 Catullus contrasts the Zmyrna of his friend C. Helvius Cinna with the prolixity of Hortensius (if the text is correct), Volusius, and Antimachus. The loss of verse 4 leaves unfinished the undoubted sting of the couplet beginning *milia cum interea quingenta Hortensius uno*. Horace (*Sermones* 1.4.9-10) criticises the fluency of Lucilius, in the much quoted words, in *hora saepe ducentos ut magnum, versus dictabat stans pede in uno*.

Catullus and Horace would have enjoyed a story told in a new biography of Dumas, *The Incredible Marquis*, by Herbert S. Gorman (152):

... M. Viennet who once burst into the arsenal with the proud statement, "Listen, dear friends; I have just finished an epic of thirty thousand lines! What do you think of that?" "Think?" answered one of the young men present, "Why, I think it will take fifteen thousand men to read it!"

II

A PARALLEL TO JUVENAL'S FOURTH SATIRE¹

In *The Diary of a Country Parson*, one James Woodforde, edited by John Beresford, 1.310, the entry for May 17, 1781, reads thus:

I gave my Company for dinner my great Pike which was roasted and a Pudding in his Belly... All my Company were quite astonished at the sight of the great Pike on the table. Was obliged to lay him on two of the largest dishes, and was laid on part of the Kitchen Window shutters, covered with a cloth. I never saw a nobler Fish at any table, it was very well cooked, and tho' so large was declared by all the Company to be prodigious fine eating, being so moist.

<Every reader of Plautus and Terence will recall how often fish, without regard to their size, are mentioned in their plays as a delicacy. I was reading recently a work entitled *Chronicles of the Eighteenth Century Founded on the Correspondence of Sir Thomas Lyttelton and his Family*, by Maud Wyndham (Houghton Mifflin Company, 1924. Pp. xxiv + 264, viii + 330).

On 2.8 one can find the following passage.

"Richard Lyttelton wrote to his father on one occasion: 'I thank Admiral Smith for his stewed lampreys, which have been eat to-day by the Bedford family, Lord Sandwich, and a great deal more company. I thank you too, Sir, for the potted lampreys, and am glad you liked the turbot, tho' to say the truth I was more ashamed when I understood that my servant had sent you two at a time than when I understood how small the first was...'

The difficulty of getting fish in those days made a present of it always welcome, even to donors of banquets in London. In the country stewpounds were kept stocked with eels and other freshwater fish were kept ready for when required..."

Shortly after the passage quoted above there is a quotation from a letter by Sir Thomas Lyttelton. Part of it is as follows: "... Morley brought me a delicate salmon mottle of 10 pounds at 12^d per pound, this morning..." C. K.>.

III

LIVY, PRAEFATIO 10¹

Livy, Praefatio 10, runs as follows:

Hoc illud est praecipue in cognitione rerum salubre ac frugiferum, omnis te exempli documenta in inlustri posita monumento intueri; inde tibi tuaeque rei publicae quod imitere capias, inde foedum inceptu, foedum exitu, quod vites.

G. S. Viereck, in an article entitled *Pyatiletka*, in *The Saturday Evening Post* for January 18, 1930, says,

For all that, we may be able to benefit in some respects from the Russian and from the Italian experiment. We may learn what to imitate. We may also learn what to avoid.

IV

HORACE, EPISTLES I.11.27

In his life of Randolph of Roanoke, Gerald W. Johnson says (46), "On leaving Williamsburg <when eleven years old> he exchanged copies of Sallust, the text the class was then reading, with Tazewell, and on the fly-leaf wrote a Latin inscription: *Coelum non animum mutant qui trans mare currunt*." The biographer comments "though he roamed the wide world over, he could not get away from himself".

V

JOHN QUINCY ADAMS AND THE CLASSICS

In the *Diary of John Quincy Adams*, as edited by Professor Allan Nevins (New York, Longmans Green and Co., 1929), under date of May 10, 1819, we read, "to live without having a Cicero and a Tacitus at hand seems to me as if it were the privation of one of my limbs".

VI

MR. GAMALIEL BRADFORD ON LUCRETIVS

Gamaliel Bradford, in his *Life of Darwin*, writes thus (54):

....I like especially to compare Darwin with Lucretius. The *De Rerum Natura* is one of the most striking, enthralling examples of what I should call passionate thinking. Theoretical problems take hold of Lucretius like the ecstasies of love. He tears and wrenches at the roots of thought, determined to make them yield to the delving vigor of his eager search.... it seems to me that every page of Lucretius is stamped with a devouring ardor different from anything Darwin knew.

On page 265 Mr. Bradford writes:

In the dawn of scientific thought we have Lucretius, than whom none was ever more ardent, exulting in the passionate effort to dart the beams of intellectual day through the swirling, smothering mists of error and delusion.

<1In *The Classical Journal* 19 (1924), 198-214 I published an article entitled *Legend and History in the Aeneid*. On pages 210-214 I tried to bring Livy, Praefatio 10, into close connection with the Aeneid. I argued that one of the thoughts Vergil had in mind as he worked year after year on the Aeneid is embodied in the passage on which Miss Johnston is here commenting. C. K.>

VII

LUCRETIVS AND FRANKLIN

I cite first two passages of Lucretius, 1.565-569, 2.105-109:

huc accedit uti, solidissima materiai
corpora cum constant, possint tamen omnia reddi
mollia quae fiunt, aer, aqua, terra, vapores,
quo pacto fiant et qua vi quaeque gerantur,
admixtum quoniam semel est in rebus inane.

Paucula quae porro magnum per inane vagantur
corpora dissiliunt longe longeque recursant
in magnis intervallis; haec aera rarum
sufficiunt nobis et splendida lumina solis.

In *The Life of Franklin* by Bernard Fay (228) Benjamin Franklin is quoted as having written, The particles of air are said to be hard, round, separate and distant from each other; every particle strongly repelling every other particle, whereby they recede from each other as far as common gravity will permit.

VIII

LUCRETIVS 1.897-900

In Lucretius 1.897-900 we read:

"At saepe in magnis fit montibus" inquit "ut altis
arboribus vicina cacumina summa terantur
inter se, validis facere id cogentibus austris,
donec flammai fulserunt flore coorto".

In 5. 1096-1100 we have the same idea, differently phrased.

That fire could be produced by friction the Romans knew and various primitive peoples have had their own methods for doing it. The Boy Scouts use one method now¹. But that fire in the forest could arise from the rubbing of branches in the open air is a startling idea. However, Struthers Burt describes it on page 19 of "The Diary of a Dude Wrangler" (Scribner's). On the other hand, a member of the class this year wrote to a cousin who is studying forestry, and he assures her that he can find no actual cases recorded.

CLASSICAL ARTICLES IN NON-CLASSICAL PERIODICALS

V

American Mineralogist—May (1929), On Naming Minerals, Hugh E. McKinstry [the paper contains a plea for the use of Latin and Greek terminology in the naming of newly discovered minerals. "Though we Americans, fostered in a utilitarian contempt for the classics, have, like Shakespeare, 'small Latin and less Greek', these languages possess at least the advantage of being in some degree international. An educated person needs no great linguistic training in order to recognize that 'ortho' suggests 'straight' and 'clase' suggests 'break' or 'cleavage'"].

Chronicle (University of California)—January, Cicero on Golf and Bridge, Max Radin [starting with *Pro Archia* 13 as a text, the author discusses the Roman gentleman's indulgence, without disrepute, in play

<1See my note, *The Drill-Bow in Modern Times*, *THE CLASSICAL WEEKLY* 17 (1924), 88. Compare also Miss Johnston's note, *Fire-Making by Friction*, *THE CLASSICAL WEEKLY* 17.128. C. K.>

- with the *pila* and *alea*, "the 'golf' and 'bridge' of Roman society". Such pastimes "were legitimate and usual. . . . It is Cicero who is explaining his absence and giving reasons for it. Perhaps something like the same tone would be gained if a modern gentleman denied any interest in night clubs or bridge or golf. It is not certain he would thereby gain in public esteem"; Review, favorable, by M. Y. Hughes, of Edgar F. Shannon, Chaucer and the Roman Poets; Review, favorable, by H. B. Alexander, of V. Gordon Childe, *The Most Ancient East*.
- Contemporary Review—February, Review, generally favorable, by J. E. G. de M., of T. R. Glover, *The Influence of Christ in the Ancient World*.
- English Historical Review—January, Review, detailed and mildly unfavorable, by Norman H. Baynes, of Domenico Comparetti and Domenico Bassi, *Le Inedite: Libro Nono delle Istorie di Procopio di Cesarea, Testo Greco Emendato sui Manoscritti con Traduzione Italiana*.
- Illustrated London News—January 25, Restoring the Greatest Masterpieces of Greek Architecture: Recent Work on the Parthenon, Erechtheum, and Propylaea [short article, with eleven photographic illustrations]; February 1, The Ephebus of Selinus: A Remarkable Greek Bronze of the 5th Century B. C. as Reconstructed from the Fragmentary Remains [short article, with four photographic illustrations]; February 8, A Mystery of Lake Nemi: An Unexpected Find; Caligula's-Galley Relics; and "Bandaging" for a Removal [five photographic illustrations].
- Journal of English and German Philology—January, Anklänge an Homer (nach Voss) in der *Nordsee* Heinrich Heines, Lydia Baer [parallel passages and phrases reveal Heine's use of the translation of Homer by Johann Heinrich Voss].
- Litteris—December, Long review, mildly unfavorable, by Albert Grenier, of Hans Mühlestein, *Über die Herkunft der Etrusker, and of the same author's Die Kunst der Etrusker: Die Ursprünge*; Review, mildly favorable, by Albert Grenier, of Emil Goldmann, *Beiträge zur Lehre vom Indogermanischen Charakter der Etruskischen Sprache*; Review, detailed and favorable, by Albert Grenier, of Comitato Permanente per L'Etruria: *Atti del Primo Congresso Internazionale Etrusco (Firenze-Bologna, 27 Aprile—5 Maggio 1928)*, and of Studi Etruschi, II; Long review, generally favorable, by A. E. Taylor, of Julius Stenzel, *Platon der Erzieher*; Review, favorable, by Martin P. Nilsson, of F. Chapouthier and J. Charbonneaux, *Fouilles Exécutées à Mallia, Premier Rapport (1922-1924)*.
- Modern Language Notes—March, Ovid as a Source for Spenser's Monster-Spawning Mud Passages, W. P. Cumming [Metamorphoses 1.416-437, 15.362-364, 15.375-378 are cited as likely sources; "Spenser knew his Ovid well, and the echoes in the phrases
- mentioned above further indicate the extent of that knowledge"]; A Possible Greek Cognate of English *Bad*, W. F. Twaddell ["The Greek *σπαρδαλός* <σιελ> 'luxurious', is a possible cognate"].
- Nineteenth Century and After—February, A Tenth Century Feminist, F. A. Wright [the essay treats Hroswitha and her Latin comedies: "she is a great playwright, and certainly the most sympathetic of all the Latin dramatists. She has not the boisterous humor of Plautus nor the urbane wit of Terence, but she has other qualities which they do not possess. Her prose dialogue is more lifelike than their verse can ever be; she has a deeper insight into character than they usually show. . . . Hroswitha not only creates her characters, she loves them. She does not wish merely to please her readers, she desires to make them better men and women"].
- Revue Historique—November-December, Review, favorable, by R. Joly, of Sir Arthur Evans, *The Shaft Graves and Bee-Hive Tombs of Mycenae and their Interrelation*; Review, generally favorable, by Ch. Picard, of Grace H. Beardsley, *The Negro in Greek and Roman Civilization: A Study of the Ethiopian Type*; Long review, generally favorable, by Ch. Guignebert, of Aimé Puech, *Histoire de la Littérature Grecque Chrétienne* [2 volumes].
- Saturday Review of Literature—February 8, Review, generally favorable, unsigned, of G. P. Baker, *Hannibal*.
- Sociological Review—January, Corsica, C. B. Fawcett [the article is a study of the geography and the geology of the island which is intended to show their effects on the life of the inhabitants].
- Sportsman—January, When the Sport of Kings was Young: The Story of the Grand Old Sport of Chariot Racing and a Plea for its Revival, Stewart Beach.

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OUT WITH THE TIDE

In David Copperfield, Dickens describes the death of Mr. Barkis in such a way as to give large prominence to the idea prevalent among seafaring folks that no one of their number could die except as the tide is ebbing. Pliny the Elder (2.222) traces this notion as far back as Aristotle, and, curiously enough, localizes it most strongly in the neighborhood of the 'Gallic Ocean': his addit Aristoteles nullum animal nisi aestu recedente expirare. *Observatum id multis in Gallico oceano et dumtaxat in homine compertum.*

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H. C. NUTTING

DISCOVERY OF THE NEW WORLD

Of the accidental 'prophesies' found in Latin writers, hardly any could be more apt than the words of the chorus in Seneca's *Medea* (375-379), where it is predicted that in the distant future ships will leave Thule behind and open up new lands:

Venient annis saecula seris,
quibus oceanus vincula rerum
laxet et ingens pateat tellus
Tethysque novos detegat orbes,
nec sit terris ultima Thule.

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<"I do not believe that *alea* was legitimate. In *The Last Days of Pompeii*, Bulwer Makes Pansa cry, "What! the dice in summer, and I an aeolite!" [I quote from memory]. Let the reader look at Horace, *Carmina* 3.24-58, *vetula alea legibus*. See my note in *THE CLASSICAL WEEKLY* 21.61, note 1. C. K.>

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